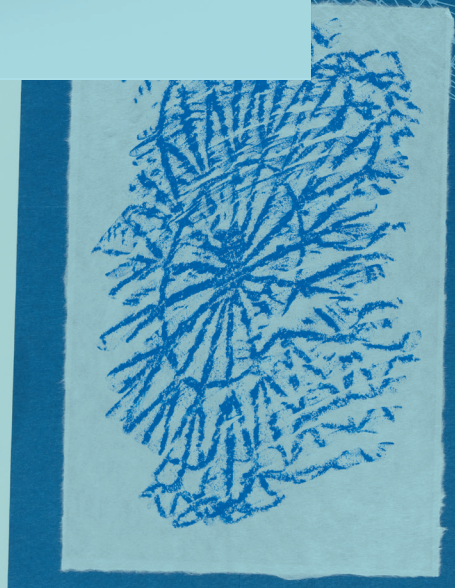
Manual

Issue — 4

Blue



Spring 2015

Manual

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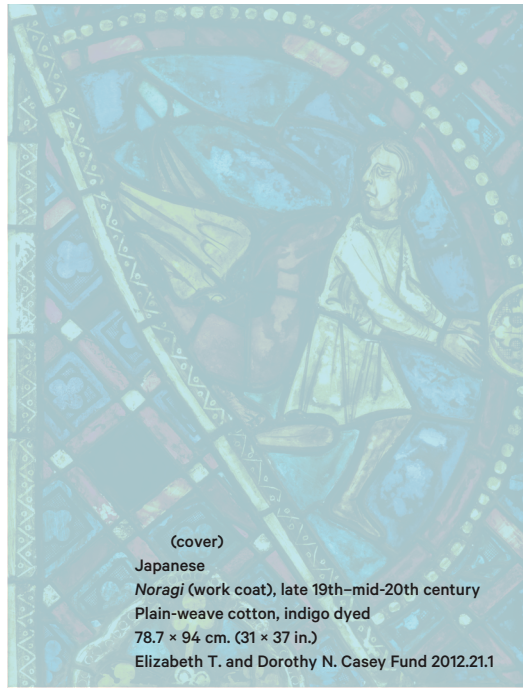


(cover)
Japanese
Noragi (work coat), late 19th–mid-20th century
Plain-weave cotton, indigo dyed
78.7 × 94 cm. (31 × 37 in.)
Elizabeth T. and Dorothy N. Casey Fund 2012.21.1

(end papers)
Roman
Patella Cup, 1st century BCE–1st century CE
Glass
Height: 4.8 cm. (1⅞ in.)
Gift of Mrs. Gustav Radeke 11.768

Stephen Talasnik
American, b. 1954 (RISD BFA 1976)
Fossil, 2010
From the Exit Art portfolio *Ecstasy*
Screenprint and collage on blue Gampi and Somerset Soft White paper
86 × 56 cm. (33⅞ × 22⅛ in.)
Gift of Exit Art 2012.133.2.6
© Stephen Talasnik

French (Mantes-la-Jolie)
Stained-Glass Window, ca. 1225–1235
Glass with lead
61 × 45.7 cm. (24 × 18 in.)
Gift of William A. Viall and William C. Dart 19.044

Bartolomeo Coriolano
Italian, active 1627–1653
After Guido Reni
Italian, 1575–1642
Sleeping Cupid, ca. 1640
Chiaroscuro woodcut
Plate: 29.8 × 38.3 cm. (11¾ × 15 1⁄16 in.)
Gift of Murray S. Danforth, Jr. 50.365

Italian (Venice)
Bowl, ca. 1600
Glass with gilded brass mounts
12.7 × 19.4 × 16.5 cm. (5 × 7 ⅝ × 6 ½ in.)
Gift of Mrs. Frank Mauran and John O. Ames,
by exchange 73.060

Lawrence Berman is the Norma Jean Calderwood Senior Curator of Ancient Egyptian, Nubian, and Near Eastern Art at the Museum of Fine Arts, Boston. His latest book, *The Priest, the Prince, and the Pasha: The Life and Afterlife of an Ancient Egyptian Sculpture* (Boston: MFA Publications), is due to appear in the spring of 2015.

A. Will Brown is the RISD Museum's curatorial assistant of contemporary art. His work features emerging contemporary artists with a particular focus on film, video, and new media. His most recent project was *Aslı Çavuşoğlu: In Diverse Estimations Little Moscow* (2014).

Linda Catano is the RISD Museum's paper preservation specialist in the Department of Prints, Drawings, and Photographs, where her work involves the care of paper-based collections of all media. She has a particular interest in historic materials and techniques used by artists.

Spencer Finch is a Brooklyn-based visual artist whose work explores the mechanics and mysteries of perception. Recent solo museum exhibitions include the Morgan Library in New York City and MASS MoCA in North Adams, Massachusetts.

Jessica Helfand, a founding editor of Design Observer, is a graphic designer and writer. A former contributing editor and columnist for *Print*, *Eye*, and *Communications Arts* magazines, she is a member of *Alliance Graphique Internationale* and a recent laureate of the Art Director's Hall of Fame; she also won the AIGA medal in 2013. Helfand has taught at Yale University since 1994.

Kate Irvin is the head curator for the RISD Museum's Department of Costume and Textiles. Her recent exhibitions range from men's fashion to Islamic clothing and Chinese Taoist robes. With Laurie Brewer, she authored *Artist/Rebel/Dandy: Men of Fashion* (Yale University Press, 2013).

Dominic Molon is the RISD Museum's Richard Brown Baker Curator of Contemporary Art. He is currently organizing the first solo exhibition in an American museum of work by Scottish artist Martin Boyce. The show will open in October 2015.

Maggie Nelson is the author of nine books of poetry and prose, the most recent being *The Argonauts*, due out from Graywolf Press in May 2015. She teaches in the School of Critical Studies at CalArts and lives in Los Angeles.

Ingrid Neuman is the RISD Museum conservator. Her work focuses on three-dimensional sculpture, with a specific research interest in the museum's contemporary art composed of polymers.

Margot Nishimura taught the history of medieval art and architecture to RISD undergraduates for many years. She is now the deputy director for collections, programming, and public engagement at the Newport Restoration Foundation.

Karen B. Schloss is an assistant professor of research in the Department of Cognitive, Linguistic & Psychological Sciences at Brown University. Her areas of research include color perception, behavioral studies of aesthetics, and information visualization.

Anna Strickland is a senior critic in the Photography Department at RISD. Her installation *Given* was shown at the Month of Photography 2013 in Bratislava, Slovakia; a variation on the work opens in July 2015 at the Christian Duvernois Gallery, NY.

Louis van Tilborgh is a professor of art history at the University of Amsterdam and a senior researcher at the Van Gogh Museum, where **Oda van Maanen**, his co-author, is a painting conservator. They both are currently working on the last volume in the Van Gogh Musem's catalogue of the artist's paintings. In October 2013, an article by Van Tilborgh and Van Maanen with Teio Meedendorp, "*Sunset at Montmajour*: A newly discovered painting by Vincent van Gogh," was published in *Burlington Magazine*.

Elizabeth A. Williams is the David and Peggy Rockefeller Curator of Decorative Arts and Design at the RISD Museum. Her research interests include American and British silver from the eighteenth and nineteenth centuries, French faience, American and British interiors, chinoiserie, Japonisme, and the grotesque.

Spring 2015

Manual

Blue

Indigo blue, ultramarine blue, cobalt blue, cerulean blue, zaffre blue, indanthrone blue, phthalo blue, cyan blue, Han blue, French blue, Berlin blue, Prussian blue, Venetian blue, Dresden blue, Tiffany blue, Lanvin blue, Majorelle blue, International Klein blue, Facebook blue. The names given to different shades of blue speak of plants, minerals, and modern chemistry; exoticism, global trade, and national pride; capitalist branding and pure invention. The fourth issue of *Manual* is a meditation on blue.

Blue came relatively late to the ancient artist's palette, but since then its history has been one of ethereal evocation and fierce competition. Lapis lazuli was particularly sought after. It was mined in what is today known as Afghanistan and employed as a pigment throughout the Middle East and Asia. Made from ground lapis lazuli traded from "beyond the sea," ultramarine was a paint more precious than gold, used in medieval and Renaissance manuscripts and paintings to symbolize the divine. Azurite, ultramarine's cheaper and more fugitive alternative, often served as surrogate or base layer. Plants—woad and especially indigo—dyed workers' wear blue from Edo Japan to Gold Rush California. A Berlin chemist's chance concoction around 1704 yielded iron ferrocyanide; saturated, consistent, and easy to bottle, it became known as Prussian blue, or to Japanese printmakers, Berlin blue. In 1828, spurred on by a cash prize, Jean-Baptist Guimet invented a synthetic version of ultramarine that was inexpensive and no longer dependent on lapis lazuli. Synthetic ultramarine and a range of other blues—Prussian, cobalt, cerulean—soon became available in tubes. This new portable, readily accessible palette available to artists allowed Monet's quest to capture light and "paint air." Soon light itself would be contained in fluorescent tubes calibrated to emit a blue glow. In the twentieth century and today, the artist's palette has extended beyond dyes and pigments to every possible variation of RGB blue, all but a click and a drag away.

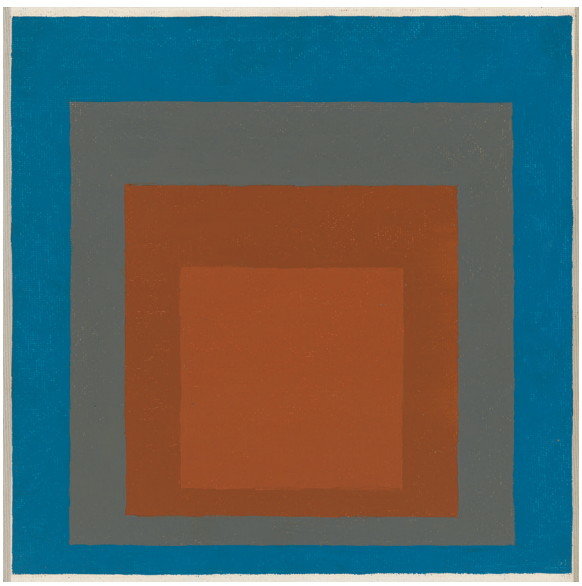
Beyond such histories of material matter, blue has always suggested the deeper fathoms of not only the sea and sky, but also the heart and mind. From precious matter to controllable algorithm to the wide blue yonder, join us as we leap into the blue.

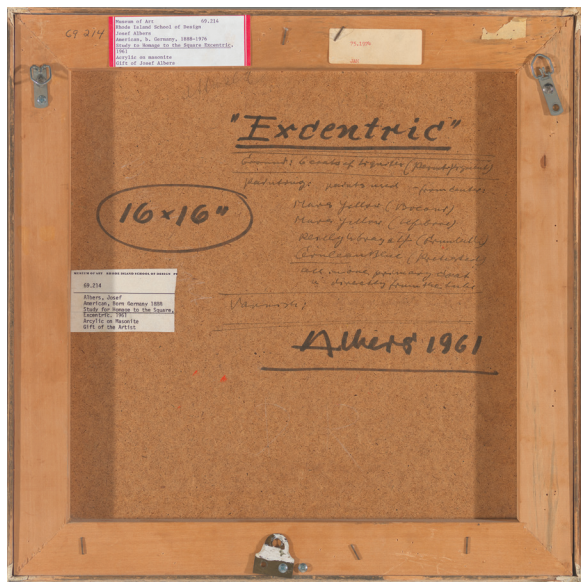
Columns

From the Files pries open the archive, Double Take looks at one object two different ways, Artist on Art offers a creative response by an invited artist, Object Lesson exposes the stories behind objects, Portfolio presents a series of objects on a theme, How To explores the making of an object

From the Files

Joseph Albers, and Blue as a Relative Medium by A. Will Brown





Josef Albers
American, b. Germany, 1888–1976
Study for Homage to the Square,
Excentric, 1961
Oil on Masonite
40.6 × 40.6 cm. (16 × 16 in.)
Gift of Josef Albers 69.214
© 2015 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York

Artist's inscriptions on reverse:

Upper left: 16 x 16" [circled]
Upper right: "Excentric"

Ground: 6 coats of Liquitex (Permt Pigment)

Painting: paints used—from center:

Mars Yellow (Bocour)
Mars Yellow (Lefebvre)
Reilly's Gray #4 (Grumbacher)
Cerulean Blue (Pretested)

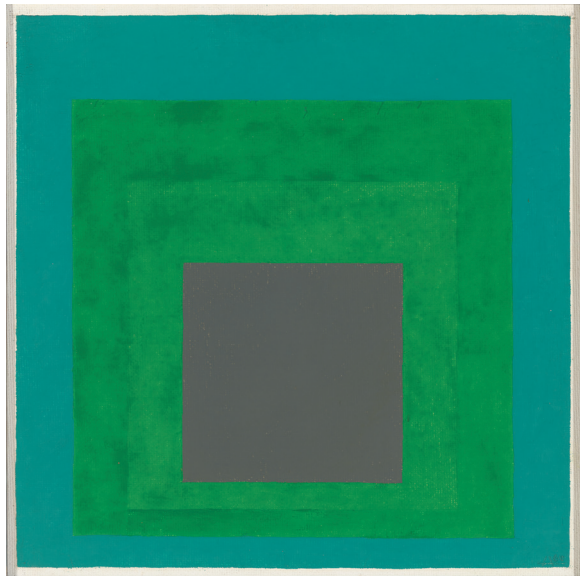
all in one primary coat
"directly from the tube

Varnish:
Albers' 1961

Josef Albers was a uniquely focused painter and color theorist. He produced myriad rich compositions that often detail one striking motif—*Homage to the Square*. From as early as 1950 until his passing in 1976, Albers composed more than 2,000 paintings in this series.[1] These works range widely in size, color, and composition, yet remain incrementally consistent as he worked with one or a few color juxtapositions at a time over multiple canvases.

Albers was a tremendously influential educator, teaching at the Bauhaus, Black Mountain College, and Yale. His groundbreaking treatise *Interaction of Color,* published in 1963, expounded on this "most relative medium in art," illustrating how "color deceives continually" in relation to its surroundings.

Albers expressed his theories through his paintings. The RISD Museum's contemporary art collection holds *Study for Homage to the Square: Concentric* (1960) and *Study for Homage to the Square: Excentric* (1961)—both reproduced here, front and back. Albers' studious approach is visible not only in the compositions, but on the back of each canvas, in notes meticulously documenting the colors, paint companies, numbers of coats, and mixing formulas used,



Josef Albers
American, b. Germany, 1888–1976
Study for Homage to the Square, Concentric, 1960
Oil on Masonite
40.6 × 40.6 cm. (16 × 16 in.)
Gift of Josef Albers 69.213

Artist's inscriptions on reverse:

Upper left: 16 x 16" [circled]
Upper right: Study for Homage to the Square: "Concentric"

Ground: 6 coats of Liquitex (Permt Pigment)[i.e. Liquitex acrylic gesso manufactured by Permanent Pigments]

Painting: paints used—from center:
Reilly's Gray #4 (Grumbacher)
Cadmium Green (Shiva)
Cadmium Green (Shiva Signature)
Cobalt Green (Winsor + Newton)

+ second coat
all directly from the tube

Varnish: Metacrylate resin in Xylene

Albers' 1960

revealing his measured commitment to experimentation and his thoughtfulness about color theory as a study that is as much about perception as it is about intellect. The images reproduced here, with transcribed text,[2] provide seldom seen yet hardly surprising details hiding in the shadows of Albers's studies.

1 Jeannette Redensek, *On Josef Albers' Painting Materials and Techniques* (Madrid: Fundación Juan March, 2014), 28.
2 The Josef & Anni Albers Foundation.

Egyptian
Paint Box, 1302–1070 BCE
Ceramic and pigment cakes
5.8 × 22 × 5.5 cm. (2 5/16 × 8 11/16 × 2 3/16 in.)
Helen M. Danforth Acquisition Fund 1997.82

Double Take

Lawrence M. Berman /
Ingrid Neuman

Lawrence M. Berman: This paint box has a sliding lid with a knob in the form of a genet, a small predator related to the mongoose and often depicted in Egyptian tomb paintings. The box was probably not used for making wall paintings, though it could have been used for illustrating *Book of the Dead* papyri. Chances are, however, that this charming example belonged to an amateur rather than a professional painter. Painting was a leisure pursuit among the Egyptian elite, and a number of paint boxes—mostly made of wood but also of ivory or stone—are inscribed with the names of high officials, members of the royal family, even Pharaoh himself.

Although the ancient Egyptians were quite capable of mixing pigments to obtain subtle hues, in general they were not interested in illusionistic effects of light, shading, and texture. Most artists seemed content with a fairly restricted palette, as demonstrated by these cakes of black, white, red, dark red, yellow, and blue pigments. For the Egyptians, color was charged with symbolism, although the meaning could vary according to the context. Black (*kem* in Egyptian) was the color of the fertile silt deposited annually by the Nile flood, and thus was the color of Egypt itself (*Kemet,* "the Black Land"). As the soil held the promise of new life, black was associated with Osiris, god of resurrection and renewal, who often appears with black skin. Red (*desher*) was associated with the inhospitable desert (*Deshret,* or "the Red Land"), but also with the life-giving sun, the ultimate symbol of rebirth.

White (*hedj*) is color of light and ritual purity. Egyptian priests officiated in garments of immaculate white linen, and mummies were wrapped in yards of white linen to protect their sanctity. The same word was used for silver and in the verb "to brighten"; the term for daybreak was *hedj ta*, "brightening the land." There seems to have been no special word for yellow. The Egyptians may have seen it as related to red,

both being associated with the sun. Yellow paint also served as a substitute for gold, the purest of metals, whose incorruptibility associated it with the gods.

Whereas the other primary colors used in Egyptian painting came from pigments obtained naturally from the earth—red from hematite, yellow from yellow ocher, black from charcoal, white from chalk (calcium carbonate)—blue was different. Blue did not come from nature, but was manufactured by combining and fusing different elements into a paste known even today as Egyptian blue.

There is always something exotic, otherworldly about blue. For ancient Egyptians, blue was the color of the heavens, conceived as a watery expanse across which the sun god traveled by boat from east to west every day. Blue was the color of lapis lazuli, the rarest of the stones used in Egyptian jewelry, which came from faraway Afghanistan. The god Amen, "the hidden one," had blue skin. Blue was the most prestigious color. Clearly, it was this painter's favorite, as the blue pigment in the paint box is almost used up.

Egyptian
Paint Box, 1302–1070 BCE
Ceramic and pigment cakes
5.8 × 22 × 5.5 cm. (2 5/16 × 8 11/16 × 2 3/16 in.)
Helen M. Danforth Acquisition Fund 1997.82

Double Take

Lawrence M. Berman /
Ingrid Neuman

Ingrid Neuman: Unlike so many other things the ancient Egyptians detailed in hieroglyphic form, recipes for pigments like the ones in this paint box were passed down by word of mouth, as they were highly coveted. A number of pigments were derived from rocks, ores, or organic plants, but Egyptian blue is often referred to as the first intentionally synthesized pigment.

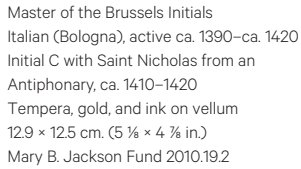
Egyptian blue is a copper silicate, composed of quartz, sand, lime, natron (sodium carbonate), and metallic oxides. It is the copper, however, that gives this mixture the blue coloration. The successful making of this pigment is laborious, and demands maintaining a kiln temperature of about 950°C (1740°F) for one to two days. If the temperature cannot be maintained for that time period, the blue color becomes green; without enough oxygen in the kiln, the copper oxide turns to black.

The making of Egyptian blue was clearly a fastidious process that required carefully measured ratios of ingredients. Where did those ingredients come from? The copper component would most likely have been imported from Cyprus, Phoenicia, Syria, or Palestine. The quartz likely came from desert sand, and the calcium from naturally abundant Egyptian limestone or gypsum. Natron, used as flux to speed up the chemical reactions, was sourced from dried lake beds or plant ashes.

Archaeological excavations have unearthed small cylindrical pigment cakes with the texture of their original linen wrappings still preserved on the surface, suggesting both the preciousness of the material and its friability. Once a pigment cake was made, a portion could be ground more finely and mixed with a natural binding agent such as gum arabic to hold the pigment particles together. The finer the size of the pigment, the paler the final color would be. Larger, more coarsely ground particles (0.1mm) such as the Egyptian blue in our paint box were generally used for mural painting or to create hieroglyphics on a wall, boldly covering larger surfaces and imparting a strong visual presence. Ground more finely, Egyptian blue was prepared as ink and applied to papyrus.

Egyptian blue is chemically stable; that is why, in part, it has been so well preserved over the millennia. It will not fade when exposed to light radiation, unlike many other colorants made from organic materials such as plants. Another reason why this color has been so well preserved on ancient artifacts is that as a copper salt, Egyptian blue possesses fungicidal qualities. It actually *protects* the substrate to which it has been applied from potentially detrimental biological or plant growth. Not limited to examples of ancient Egyptian art, Egyptian blue can also be found in later Mediterranean art forms, such as Minoan, Greek, and Roman fresco wall painting.

This article draws on information found in François Delamare's Blue Pigments: 5000 Years of Art and Industry *(London: Archetype Publications, 2013), 6–17 and 293.*



Master of the Brussels Initials
Italian (Bologna), active ca. 1390–ca. 1420
Initial C with Saint Nicholas from an Antiphonary, ca. 1410–1420
Tempera, gold, and ink on vellum
12.9 × 12.5 cm. (5 ⅛ × 4 ⅞ in.)
Mary B. Jackson Fund 2010.19.2

Double Take

Linda Catano /
Margot Nishimura

Linda Catano: In the early fifteenth century, artists worked from a broad palette of rich pigments. Nature offered raw materials in plants and colored minerals, which were infused or ground then mixed with a binder to become paint. Other colors were artificially fabricated through chemical formulations. Manuscript artists acquired colors from apothecaries and stationers and learned preparation through apprenticeships with experienced illuminators and from treatises and instruction books. Illuminators had to recognize the limitations and properties of each of their colors, including which pigments oxidize or become unstable if intermixed with or placed next to others, and how long to grind a mineral to achieve the particle size yielding the best hue.

Blue mineral colors and of course gold were costly, and their use in manuscripts was often dictated by the budget of the patron who commissioned the project. The clear, vibrant blue in this background was assumed to be the legendary ultramarine, obtained from the semiprecious mineral lazurite. Cennino Cennini, the author of the fourteenth-century painter's manual *Il libro dell'arte,* describes it as "a color illustrious, beautiful and most perfect, beyond all other colors." Mined in a single province in Afghanistan and distributed via the major ports of Italy, it was the most expensive pigment in the world. In European manuscripts, ultramarine was reserved for the garments of figures of great religious importance.

The other blue mineral color, azurite, more commonly used by medieval European painters, was abundant and obtainable from mines in Germany, Hungary, and France. Though not as exotic as ultramarine, which could cost as much as forty times more, azurite also produced a deep vibrant blue, and when the highest-quality stones were properly prepared, the pigment could resemble the beauty of its rival. The two minerals could at times appear so similar that instruction books often recommended that the authenticity of lazurite be confirmed by heating the stone. Under high temperature, lazurite remains unaffected, while azurite quickly turns black.

We decided to examine the blue in our illumination to determine whether it was made from lazurite or azurite. A stereomicroscope at 30x magnification showed that the pigment particles are similar in size to very fine sand, a characteristic of ground azurite, which requires some coarseness to reflect its blue color. Because the illumination was executed on parchment, a smooth material made of prepared animal skin, a strong binder was needed to affix these sizable pigment particles. Made from plant gum or animal protein, binder was used abundantly in the paint mixture and may have been applied alone as a varnish, explaining the blue's glossy surface.

We then turned to Raman spectroscopy, an analytic technology made available to us by the generous invitation of scientists at Yale University's Institute for the Preservation of Cultural Heritage. This non-destructive technique uses low-power

laser light to activate vibrations in molecules or crystalline material on the surface of an object. The scattered light is collected and a vibrational spectrum is produced—a unique fingerprint of that material. Compared with the spectra of known materials, a match can be made, and within minutes, our blue was confirmed to be azurite.

Although this discovery was initially met with a tinge of disappointment, given the historical allure of ultramarine, what we have in the azurite is a high-quality brilliant pigment in an excellent state of preservation after 600 years, a most befitting color for the representation of the heavens for St. Nicholas.

Great thanks to Dr. Jens Stenger and Dr. Paul Whitmore at Yale for providing the Raman analysis of the pigment.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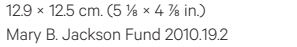


Master of the Brussels Initials
Italian (Bologna), active ca. 1390–ca. 1420
Initial C with Saint Nicholas from an Antiphonary (verso), ca. 1410–1420
Tempera, gold, and ink on vellum
12.9 × 12.5 cm. (5 ⅛ × 4 ⅞ in.)
Mary B. Jackson Fund 2010.19.2

Double Take

Linda Catano /
Margot Nishimura

Margot Nishimura: Here's a fragment from a fifteenth-century Italian illuminated manuscript that could be admired simply for the striking mineral blue of the abstract background. But if you know just a little more about the artist, the subject, and intended audience, the blue itself becomes a lens through which to better understand the painting as a whole and to appreciate more fully its original context and use.

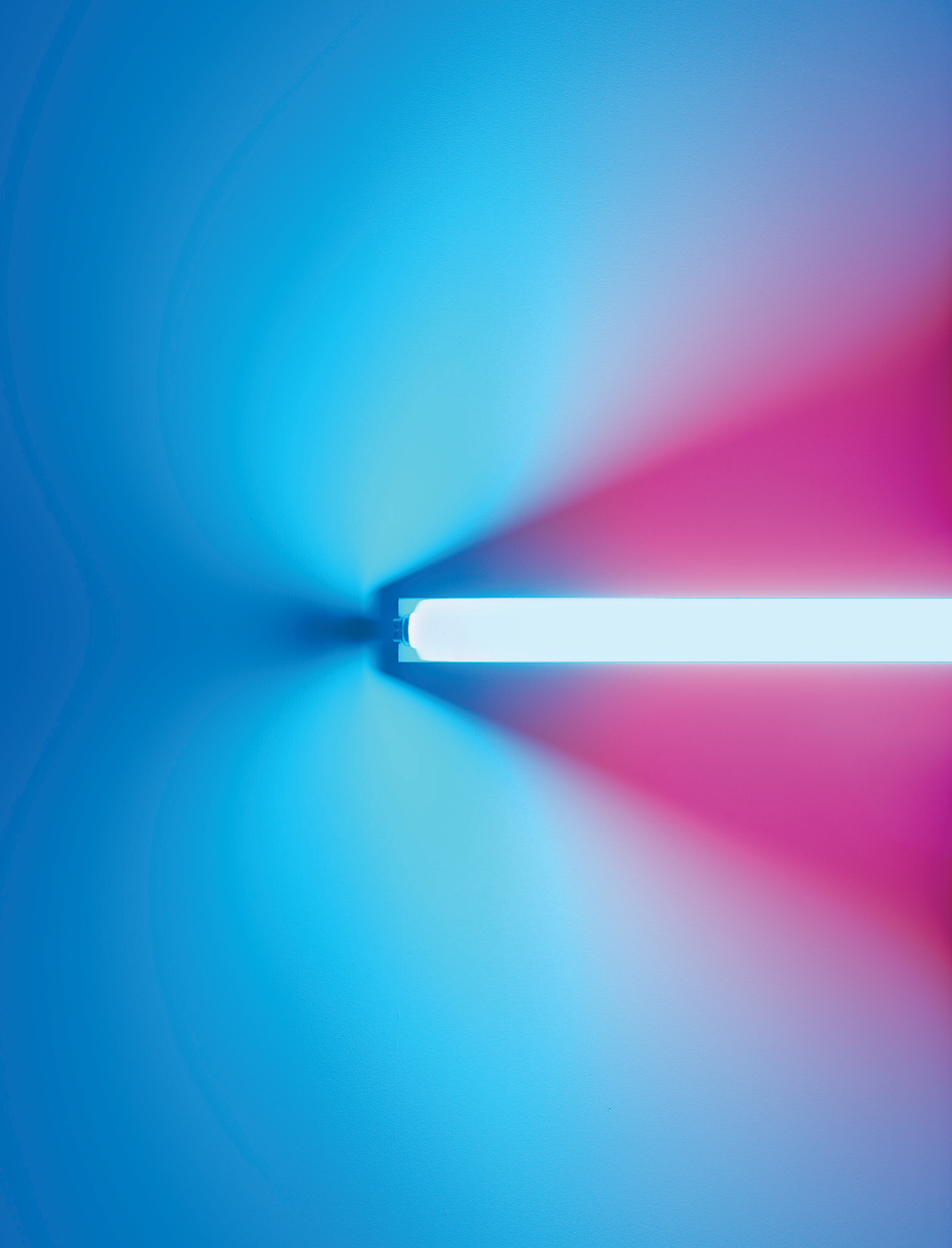
From related works, we know the artist was active in both Paris and Bologna from about 1390 to 1420, but his training in northern Italy is betrayed in part by the use of blue in the background and the treatment of its surface. The delicate white tracery was typical for this region in the fourteenth century. Within a generation, however, this kind of abstract setting was replaced in Western European illumination by interiors and landscapes that match in studied naturalism the three-dimensionality of the finely modeled figure, which is more forward-looking and associated with artistic developments of the early fifteenth century.

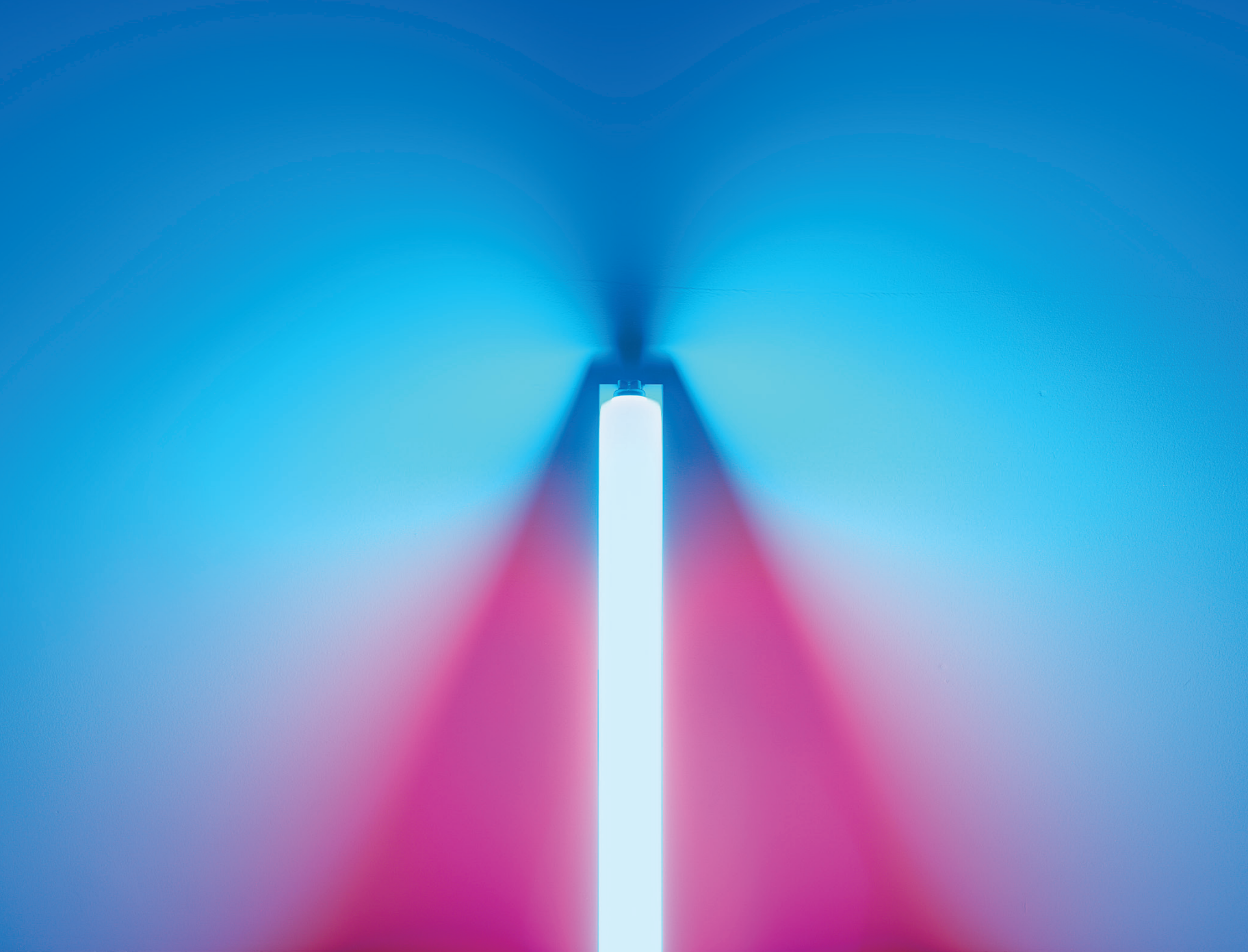
As for the figure—this is Saint Nicholas of Bari, fourth-century Bishop of Myra (in modern-day Turkey), and one of the most widely venerated saints in all of Christendom (and, yes, the historical antecedent of today's many "Jolly Old" variations). Several great acts of charity are associated with him, including the one evoked by the three gold balls in his right hand. A kind of visual shorthand, the balls represent the three purses of gold that, according to early legends, the saint secretly deposited in the house of an impoverished man—thus providing dowries and rescuing the man's three daughters from lives of prostitution. Here the blue background emphasizes eternity—of the saint, his steadfast profession of faith, and his power to intercede on humankind's behalf. By contrast, the framing initial C takes us to a specific moment and place.

The C originally introduced the Latin responsory, "Confessor Dei Nicolaus," for the communally sung opening to the Feast of Saint Nicholas, celebrated each year on December 6.* This tells us the image was cut from a choir book, most likely an antiphonary that contained all the sung portions of prayer services for the season of Advent, from November through Christmas. The original page was easily more than twenty inches high and would have contained five or six lines of large-scale musical notation. The manuscript must have been a spectacular sight for the monks or canons privileged to sing from it on a daily basis in the choir of a church in northern Italy.

Blue is a connector here, bridging Earth and sky, northern and southern Europe, the Middle Ages, the Renaissance, and today. Redolent of Heaven and a brisk, cloudless early December day, the blue field resonates with the angelic sounds of choristers for whom the initial would have held a singular, if fleeting, annual fascination.

*This medieval chant is popular with early-music groups today. Here is a link to a version by Anonymous 4: www.youtube.com/watch?v=1-VURwOXL2s.





Double Take

Dan Flavin
American, 1933–1966
Untitled, ca. 1970
Blue and red fluorescent light fixtures
Length: 121.9 cm. (48 in.)
Helen M. Danforth Acquisition Fund 2003.14

Dominic Molon / Karen B. Schloss

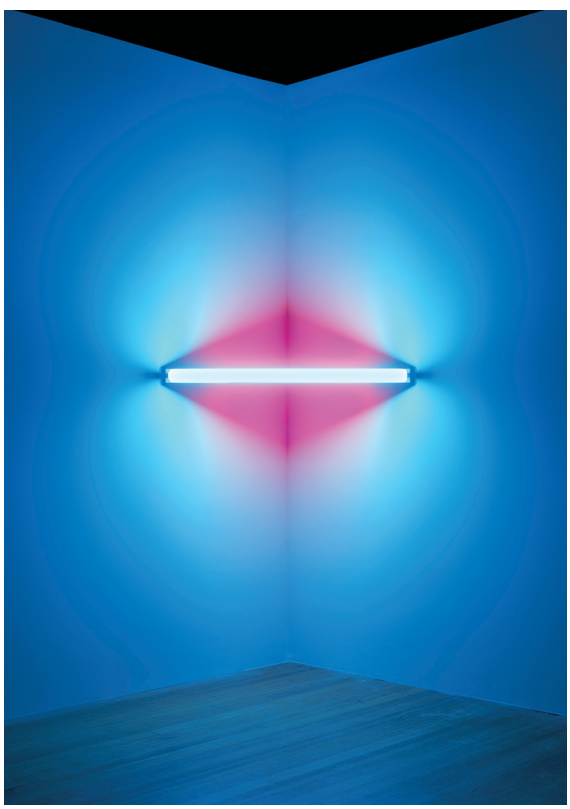
Dominic Molon: My idea of Hell—whether a simple Sartrean assortment of other people or a Boschian compendium of hideous creatures and torments—is lit by fluorescent light. From the dentist's office to the DMV, no soul-draining institutional waiting-room experience would be complete without the deadened atmosphere created by this particular form of illumination. That the only spaces to have apparently redeemed fluorescent light are recently built art galleries and museums owes much to the legacy of Dan Flavin's transcendent and transformative use of the medium beginning in the early 1960s. His *Untitled* work from 1970 is exemplary, placing blue and red fluorescent bulbs in a corner to create a haunting, multi-chromatic aura that pours in the surrounding space and, in the most secular understanding of the word, spiritualizes it. The effect is reminiscent of Mark Rothko's ability to make fields of color appear to float on the canvas, yet any aspirations of the viewer to be transported to another state of being are brusquely negated by the blunt material presence of the lights themselves and the apparatus necessary for their use. This honest gesture of allowing the fixture to establish a tension between the mundane and the metaphysical safeguards the work against facile associations with presentations of light as mere spectacle or effect. It combines with the sculptural engagement of the corner space to betray the profound influence on Flavin of Russian Constructivist art of the early twentieth century, particularly the work of Vladimir Tatlin, whose *Counter-Relief* (1914–1915) agglomerations of raw wood and metal in corners are immediately evoked by *Untitled*'s similar presentation of unadorned industrial materials.

The diffused, immaterial nature of the light allows the color fields to blur, causing initial associations—blue with water, cold, and the sky, and red with heat, love, and anger—to erode and ultimately collapse. It also complicates any definitive determination as to which color reads as the more dominant, with the concentrated red center dissolving into the greater volume of the more dispersed blue shades. Given the expansive nature of Flavin's sculpture in dictating the terms of the environment it occupies, and the role that the blue light plays in extending the work onto the wall and into the viewer's space, a consideration of the associations with blue light that the work inspires is somewhat unavoidable. *Untitled*'s atmospheric ambience recalls the bluish-purple hue of black-light ultraviolet tubes, ubiquitous in nightclubs and college dorm rooms. It also elicits comparisons with the frequently dramatic use of blue lighting in movies and television to connote transcendence, mystery, or otherworldliness. Like black, blue has come to represent vastness, this owing to associations of blue with the sea and with day and night skies, and perhaps the color's connection to the eternal accounts for the strangely harmonic sensation this work engenders. As such, *Untitled*'s evocative use of light and color to affect our experience of space and place is positively celestial, transcending any hellishly infernal associations of their humble if ubiquitous medium.

Take Double

Karen B. Schloss: Dan Flavin's description of his pieces as "situations" highlights their dynamic and interactive nature. These works engage all the surfaces they can reach, projecting onto walls, ceiling, floor, other artworks, and humans. They are continually in flux, influenced by the particular constellation of architectural and human surfaces in the space at a given moment. Even the clothes viewers wear transform the situation. A white shirt actively contributes to the glow by reflecting a substantial amount of light, whereas a black shirt passively absorbs light. As Briony Fer writes, experiencing Flavin's works does not involve looking *at* them, but rather being *in* them.[1] So, what does it mean to take part in Flavin's *Untitled*?

Several components make this situation feel inviting, calm, and safe. First, vivid blue is among the colors most preferred by people across the world, and studies suggest this is because blue is largely associated with positive things such as clear sky and oceans. This work in particular evokes a fiery sunset on clear summer evening. Second, blues are strongly associated with calmness, and bathing in the blue light could have a soothing effect. Third, the blue tube and surrounding halo appear to cage in the aggression-associated red, with the blue veil tempering it into a more innocuous magenta.



The assignment of colors to particular tubes in this situation defines the viewer's phenomenological experience. To illustrate this point, imagine the situation reversed. The short tube projects a blue diamond and the longer tube bathes the space in fiery red light. The calm blue is now caught behind the glowing bar, under a veil of red. Instead of evoking feelings of floating in a blue expanse, this new situation elicits feelings of entrapment. Further, people aesthetically prefer color combinations in which bluer colors occupy larger surrounding regions, rather than smaller surrounded regions, which suggests this new situation would be less preferable than the original. Reversing the colors of the two tubes transforms the psychological experience.

Flavin's situations emphasize the powerful ability of color to shape an environment. His use of fluorescent tubes creates a far more extreme artificial situation than is found in typical environments. Nevertheless, he probes the question of how environmental colors influence the psychological state of an inhabitant—an exciting topic for scientific inquiry.

1 Briony Fer, "Nocturama: Flavin's Light Diagrams," in *Dan Flavin: New Light*, ed. Jeffrey Weiss (New Haven: Yale University Press, 2006), 25–48.

Dominant blues and disappearing violets

Van Gogh's *View of Auvers-sur-Oise* Revisited

Louis van Tilborgh and Oda van Maanen

View of Auvers-sur-Oise (FIG. 1) was donated to the RISD Museum in 1935, the first Van Gogh painting in a collection that at the time already boasted works by such outstanding nineteenth-century masters as Cézanne, Degas, and Manet. The landscape was given, as worded in the records, "in memory of Miss Dorothy Sturges by a friend." Sturges, born in 1889 as the daughter of the well-to-do Providence entrepreneur Howard O. Sturges, collected Rembrandt etchings, ancient textiles and artifacts, including examples of Egyptian faience, and also paintings. An inventory of her collection does not exist, but we do know that she acquired, in harmony with the growing reputation of Van Gogh among American collectors of modern art at the end of the 1920s, three works by the Dutch master: *The Road Menders* (1889), *House at Auvers,* and *View of Auvers-sur-Oise* (both 1890).[1] The last one was bought at the end of 1928 for $8,000 from Jacques Seligmann & Co. in New York.[2]

FIG. 1
Vincent van Gogh
Dutch, 1853–1890
View of Auvers-sur-Oise (detail), 1890
Oil on canvas
34 × 42.1 cm. (13 3⁄8 × 16 9⁄16 in.)
Given in memory of Dorothy Sturges by a friend 35.770

Sturges died in 1933, and the paintings were inherited by her close friend, Elisabeth Hudson. Hudson sold *The Road Menders* and *House at Auvers* later in her life to the Phillips Collection in Washington, but in 1934, being short of cash and perhaps being less fond of *View of Auvers-sur-Oise* than her friend had been, toyed with the idea of putting the small landscape on the market.[3] Hudson had "not yet made up" her mind, however, and a year later, in a generous gesture, donated it to the RISD Museum. Sturges had been a strong supporter of and donor to the institution, and in this way Hudson honored Sturges and her lifelong passion for art.[4]

When it was donated, *View of Auvers-sur-Oise* had an unblemished reputation. It was included in De la Faille's oeuvre catalogue of 1928, with its first owner listed as the Paris art dealer Ambroise Vollard,[5] and there was no reason to question the authenticity of the work. However, in 1963, Mark Roskill, who had just been appointed assistant professor of art at nearby Harvard University in Cambridge and had recently published an anthology of Van Gogh's correspondence,[6] suggested in a letter to Hugh Gourley, the director of the RISD Museum at the time, that the painting was "a pastiche" after Van Gogh's landscape near Auvers-sur-Oise, now in Geneva (F 801; Fig. 2). Both works depict a wheat field with the church of Notre Dame de l'Assumption at top right, and although Roskill had no knowledge of the village itself, he suggested that the maker of the painting in Providence did not know the actual site. "It appears to show the same view of the church [...], only from closer up. However, the buildings other than the church in your picture are completely differently placed. It is theoretically possible that the view in your case was taken from the opposite side, but even so, I find it difficult to square the two representations."[7]

Perhaps more important as an argument, Roskill also thought that the style did not resemble Van Gogh's. "It looks in your case as

FIG. 2
Vincent van Gogh,
Landscape near Auvers-sur-Oise, 1890
Oil on canvas
44 × 51.5 cm.
© Musée d'art et d'histoire, Ville de Genève,
inv. n° 1990-0055
Photo : Jean Marc Yersin

3

FIG. 3
Vincent van Gogh
Dutch, 1853–1890
View of Auvers-sur-Oise, 1890
Oil on canvas
34 × 42.1 cm. (13 ⅜ × 16 ⁹⁄₁₆ in.)
Given in memory of Dorothy Sturges by a friend 35.770

4

if the paint was first laid on thickly and then subsequently dug into with a different kind of brush. The foreground space of the cornfield in your picture does not read at all clearly compared to the cornfield in F 801 [...]. Nor does the color fit with the Auvers period [...]; this applies for the handling as well." Roskill thought that the artist in question had used as models the Geneva painting (Fig. 2) and a work that was believed at the time to depict also the Auvers church (F 803). "This would help to explain his choice of blue for the roofs and also the rather curious short strokes which appear in the forefront of your picture. I cannot explain the latter as representing anything and you will see that in F. 803 when similar strokes are used, they all flow in a certain direction and represent Van Gogh's shorthand for the *surface* of a plowed field."[8]

Sustaining Roskill's idea of the work as a pastiche was his perception of a certain stylistic similarity to *Wheat Stacks* (Fig. 4), which De la Faille accepted as authentic in 1928 but which was rightly believed by many to be a forgery.[9] Roskill even had a suspect in mind, Amedée Schuffenecker, the brother of the artist Emile, whom art historians and museum curators had been labeling a forger since the 1930s.[10] Whatever the truth in this matter, Roskill's essential idea was "this Van Gogh makes a most unfavorable impression; it did so on the occasion when I first saw it and again when I saw it last month."

The museum did not immediately subscribe to this dismissal. Over the years, Roskill's opinion was perhaps discussed among the curators or by visiting scholars of nineteenth-century art, but the museum started to take the doubts seriously only after Roskill published his authoritative *Van Gogh, Gauguin and the Impressionist Circle* in 1970 and had a number of important articles on Van Gogh to his name.[11] Although the painting was included in the 1970 edition of De la Faille's oeuvre catalogue (without reference to the existence of a different opinion),[12] around 1974 the museum staff endorsed Roskill's doubts as the final verdict, and the work lost its status as an authentic Van Gogh.[13] It was moved from the gallery to storage, and was officially listed as "after Vincent van Gogh" in the 1991 collection catalogue: "in the absence of evidence that might link this painting to Van Gogh, we have continued to identify this as a pastiche by an unknown hand."[14]

This view did not reach Van Gogh scholars at the time, but it was made public in 1997, when Martin Bailey published articles in the *Art Newspaper* stating that "at least forty-five Van Goghs may well be fakes" and including *View of Auvers-sur-Oise* in his inventory of doubtful attributions.[15] The question whether it was authentic or not was now brought into the open, and it generated new views. Curator Maureen C. O'Brien started to question the museum's acceptance of Roskill's

FIG. 4
Unknown
Wheat Stacks
Oil on canvas, 53 × 62 cm.
Stockholm, National Museum
Photo: Nationalmuseum

FIG. 5
Picture postcard of Auvers-sur-Oise, early 20th century
Private collection

assessment, and in 2009, the curators of the exhibition of *Van Gogh's Landscapes* in the Kunstmuseum in Basel had also their doubts. They selected the painting for their show,[16] whereupon the museum in Providence, in their search for a definite opinion, asked the Van Gogh Museum, using the latest technology, to investigate its authenticity.

The research was carried out in 2009 and 2010, and its results made clear that Roskill's remarks about the painting indeed did not stand. He believed that the artist did not know the situation firsthand and had made mistakes with the topography. However, a visit to the site and the study of old maps showed that the artist stood on one of the plots of land beside the country lanes leading to the rue Montmaur, south of the railway line (Fig. 3). The building on the far right is the station, with only the smaller second floor visible from the artist's vantage point. The low building with the gable roof, behind the trees and a little to the left, is a still-existing goods depot. It is three stories high, but only the top two were visible to the artist. The trees on the far left stood in the garden of the house of the widow of the painter Charles-François Daubigny; the garden had (and still has) a wall on the side of the present-day rue du Général de Gaulle, which was then called the Sente des Calpons. A picture postcard from the early twentieth century and a photograph that once belonged to Paul Gachet Sr.

show that the maker of the painting was equally faithful in reproducing other parts of the village (Figs. 5 and 6). The locations and size of the trees in the painting roughly match those on the postcard, and even though the proportions are not always correct and some details have been omitted, the buildings between the church and the station are depicted realistically.

6

Roskill's view that the work is a twentieth-century pastiche was also not well thought out. Provenance research did not find evidence for De la Faille's statement in 1928 that Vollard was the first owner, but it could be proven that *View at Auver-sur-Oise* was in the possession of the French collector Maurice Fabre as early as 1904,[17] and the two paintings put forward by Roskill as models were not yet reproduced at the time. They were in the collection of Theo van Gogh's widow, who only exhibited them for the first time in 1905. This cuts the ground from under the suggestion that the Providence painting is a wrongly understood imitation of other works by the artist,[18] although, strictly speaking, does not mean that the landscape is therefore authentic.

But Roskill's remarks about the style and technique are equally problematic. He did not find that the palette and technique resembled that of Van Gogh's oeuvre from Auvers, yet our examination produced evidence of the contrary. To start with the materials, the ground of the commercially primed canvas has been found in other works by the artist, and can be linked to the Paris supplier Tasset et l'Hôte, whose canvases

FIG. 6
Photograph of Auvers from the collection of Paul Gachet Sr., before 1906. From Walter Ueberwasser, *Le jardin de Daubigny. Dass letzte Hauptwerk van Gogh's. Stilkritische und röntgenologische Beiträge zur Unterscheidung echter und angeblicher Werke van Gogh's*, Basel 1936, p 26.

FIG. 7
Vincent van Gogh (1853–1890)
View of Auvers, May–June 1890
Oil on canvas, 50.2 × 52.5 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)
s105V1962 F799

Van Gogh mainly used 1888 to 1890.[19] Furthermore, the pigments themselves are in keeping with Van Gogh's palette from the late French period.[20] Very specific is the use of two assumed paint-tube mixtures: emerald green with gypsum, found in Van Gogh's works from Paris onwards,[21] and geranium lake with red lead, frequently used from Arles onwards.[22]

The use of geranium lake brings us to another typical feature of Van Gogh's painted oeuvre—namely discoloration due to the use of fugitive pigments. Roskill found the dominance of blue in the buildings uncommon, and indeed there is too little variation and contrast in the palette here. Bearing Van Gogh's ideas on color in mind, one could say that violet tints are missing. They would have provided an effective complementary contrast to the yellow in the bottom half of the picture and enlivened these passages. It is, however, perfectly conceivable that violet tints were applied with a mixture of blue and the above-mentioned geranium lake but have disappeared through discoloration. The eosine-based geranium lake is known to be a highly fugitive paint and has often faded in Van Gogh's works, as research from the last two decades has pointed out.[23] In the case of this painting, the pigment was found combined with red lead and emerald green in a sample of the red contour of a roof, where it was applied thickly as a glaze, and therefore in comparison to other areas has retained its color well. It seems quite likely that in the buildings, this color has disappeared in the opaque mixtures with white, a factor that is known to exacerbate the effect of fading.[24]

Besides discoloration, the fast way of working with an impartial mixing of pure colors picked up directly from the palette and wet-in-wet mixing of paint on the canvas is characteristic of Van Gogh's oeuvre. Roskill, however, distrusted the brushwork in the Providence picture and felt it was very comparable to the forgery in Stockholm (Fig. 4). That is incomprehensible, as the handling of the paint in the latter landscape is typical of a forger—"somewhat indecisive" and "fairly haphazard,"[25] as it was put in 2000—while the brushwork in *View of Auvers-sur-Oise* is vigorous, assured, and crisp. One of Van Gogh's habits was to apply a large amount of paint rapidly with a lot of pressure on the brush, creating impasted edges to the stroke, and this is visible throughout the painting. Roskill did not recognize this as a trademark: "the paint was first laid on thickly and then subsequently dug into with a different kind of brush."

7

There are other characteristic details in this work. For example, the way in which the foliage is described with round, hooked strokes is identical to that in *View of Auvers-sur-Oise* in the Van Gogh Museum (also 1890; Fig. 7), and the use of coarse bluish and brownish contours in the houses is very comparable in both works. Further similarities are the rapid filling in of the walls with horizontal and vertical strokes and the decision to allow the ground to show through in many places. In terms of palette, the work has also much in common with, for instance, *Sheaves of Wheat* from the same period (Dallas Museum of Art). Van Gogh started to minimize his color scheme from 1889 onwards, which explains the little variation in the palette of both works, consisting of blue, violet, yellow, and green only.

In addition to voicing doubts about the brushwork and palette, Roskill queried the "space of the foreground," which in his view "does not read at all clearly," from which one can infer that he found it too flat. Roskill felt that the "rather curious short strokes" in it were impossible to comprehend, but failed to take into account that this is a wheat field with swaying stalks. Foregrounds with this kind of decorative effect are

frequent in Van Gogh's oeuvre, with the flatness here more pronounced than in other works with the same compositional design. It looks a little more schematic, or at least rougher, but that cannot be seen in isolation from the small size of the painting.

It was a format Van Gogh used on several occasions; however, it is not something that one could consider typical. It would have been this, together with the dominant blue, the limited choice of colors, and perhaps the uncommon combination of an empty foreground and a full, busy background that must have been the ingredients for Roskill's "most unfavorable impression," and that made him doubt the authenticity of the painting. He put forward, as we have seen, many arguments to prove his point, but none of them stands up to scrutiny today. Although there is no immediate visual parallel for this landscape in Van Gogh's oeuvre, in no sense does it follow that the painting is not authentic. Its individual peculiarities in brushwork, color, and technical structure are most definitely typical of Van Gogh—each and every one of them.

However, we should not blame Roskill for trying to explain his uneasy feelings about the painting. A young scholar interested in Van Gogh, he realized that De la Faille's oeuvre catalogue of 1928 had to be revised. Despite its obvious advantages, this catalogue contained many works for which the dating and authenticity were questionable, and no one in the field at the time believed "that a firm, unequivocal, authentic oeuvre had been established," to quote Ronald Pickvance slightly out of context.[26] De la Faille's book had to be revised, and Roskill wanted to contribute to this process. However, he did so with what we would now consider an old-fashioned, intuitive approach, perhaps with the intention to leave the final opinion to others.[27] In the long run, this is exactly what happened—his queries created opposite views—and as a result *View of Auvers-sur-Oise* is now more firmly anchored in Van Gogh's oeuvre than if Roskill had not formulated his "unfavorable impression."

This process of changing views enables us to look at the painting again today with fresh eyes. Yes, maybe it looks too schematic, too rough, but this kind of brutal simplicity is typical of Van Gogh. Although the work has perhaps become too blue over time, the swift and straightforward execution still charms us. It is done in a flow, rapidly and energetically, one thing following the other, perhaps unskillful in parts, but "it goes straight to the target," to quote Van Gogh himself, resulting in the feeling of "original sincerity."[28] Done on a small scale and in one go, it is shorthand painting at its best. It attracts the eye immediately, and we are sure that Dorothy Sturges—and also Elisabeth Hudson, perhaps with some reservations—would have agreed.

With thanks to Maureen C. O'Brien of the RISD Museum; Monique Hageman, Ella Hendriks, and Teio Meedendorp of the Van Gogh Museum; Dominique Janssens, Maryvonne Grandfils, and Janine Demuriez in Auvers-sur-Oise for their help in establishing the topography of the village; and Rick Johnson, Don Johnson, and Rob Erdmann for their report on the weave characteristics of the painting in the framework of our Thread Count Automation Project. All the data on the pigments is from the technical report on the painting by Muriel Geldof, Luc Megens, and Maarten van Bommel of the Cultural Heritage Agency of the Netherlands (RCE), and we want to thank them, too. The F numbers in the text refer to J.-B. de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings,* rev. ed. (Amsterdam: Meulenhoff, 1970), hereafter cited as De la Faille 1970.

1 For the provenance of *The Road Menders* and *House at Auvers,* see De la Faille 1970, F 658 and F 604.

2 *View of Auvers-sur-Oise* was acquired in 1928, with a watercolor by Berthe Morisot, from Jacques Seligmann & Co. in New York; see www.aaa.si.edu: Archives of American Art at the Smithsonian Institution, Jacques Seligmann & Co., letter of October 27, 1938.

3 Undated letter to Mr. O'Toole of Jacques Seligmann & Co.; his reply is from October 13, 1934 (see the archives mentioned in note 2). Hudson probably needed to finance her latest acquisition, Van Gogh's *View from Theo's Apartment* (F 341a; for this acquisition in 1934, see De la Faille 1970).

4 Sturges occasionally loaned her paintings to the RISD Museum. They were also on loan there from 1934 until 1935, perhaps in anticipation of the formal settlement of Dorothy's estate (information kindly provided to us by Maureen C. O'Brien in emails of October 8 and 9, 2014).

5 J.-B. de la Faille, *L'oeuvre de Vincent van Gogh: Catalogue raisonné* (Paris and Brussels: Éditions G. van Oest, 1928), 1:227; information repeated in his *Vincent van Gogh* (New York and Paris, 1939), 538, no. 788, and in De la Faille 1970, 304 and 642, no. 800.

6 Mark Roskill, in *The Letters of Vincent van Gogh* (New York: Atheneum, 1963). His interest in Van Gogh dated from the 1950s; see Mark Wentworth Roskill, "Van Gogh at Auvers: The majesty of nature," in *Van Gogh 100*, ed. Joseph D. Masheck (Westport, CT, and London: Greenwood Press, 1996), 321–22.

7 Letter in the archives of the RISD Museum.

8 It had been regarded as a view of Auvers-sur-Oise since the publication of De la Faille's oeuvre catalogue in 1928. However, John Rewald recognized it as a depiction of Saint-Rémy; see the reference to his opinion in the Sotheby & Co. auction catalogue *The Collection of Impressionist and Post-Impressionist Paintings* (London: July 1, 1964) 6:20, after which Rewald published the discovery himself in his *Post-Impressionism: From Van Gogh to Gauguin* (London: Secker & Warburg, 1978), 339.

9 See De la Faille 1970, 236, where the editors sum up the doubts that arose about the work in 1946, and also Per Hedström and Britta Nilsson, "Genuine and False van Goghs in the Nationalmuseum," *Art Bulletin of Nationalmuseum Stockholm* 7 (2000), 98–101, especially 100–01. The same hand appears to have been at work in F 725 JH 1744 and F 724 JH 1745, both considered to be forgeries, like F 560 JH 1482; Jos ten Berge et al., *The Paintings of Vincent van Gogh in the Collection of the Kröller-Müller Museum* (Otterlo, Netherlands: Kröller-Müller Museum, 2003), 360–66.

10 For the reputations of both Emil and Amedée Schuffenecker as possible forgers of Van Gogh paintings, see Louis van Tilborgh and Ella Hendriks, "The Tokyo *Sunflowers*: A genuine repetition by Van Gogh or a Schuffenecker forgery?," *Van Gogh Museum Journal* (2001), 16–43, especially 29–32.

11 *Van Gogh, Gauguin and the Impressionist Circle* (London: Thames & Hudson, 1970); "Van Gogh's 'Blue Cart' and His Creative Process," *Oud Holland* 81 (1966), 3–19; and "Van Gogh's Exchanges with Emile Bernard in 1888," *Oud Holland* 86 (1971), 142–79.

12 Roskill had written (see his letter mentioned in note 7) to the Rijksbureau voor Kunsthistorische Documentatie (RKD) in The Hague about his views, as this institution was working on a revised edition of the 1928 oeuvre catalogue. This letter, however, has not been found in their archives (kind communication from Mayken Jonkman, RKD). Martha Op de Coul, a former member of the RKD staff who worked on the 1970 edition of De la Faille's oeuvre catalogue, also said that she was unaware of such a letter and of associated doubts about *View of Auvers-sur-Oise*.

13 Emails from Maureen C. O'Brien to Louis van Tilborgh, February 20 and 27, 2009.

14 Daniel Rosenfeld, ed., in *European Painting and Sculpture, ca. 1770–1937, in the Museum of Art, Rhode Island School of Design* (Providence: RISD Museum, 1991), no. 80.

15 *Art Newspaper*, July/August 1997 and July/August 1998; for his final inventory, see his "Van Gogh: The Fakes Debate," *Apollo* 161 (January 2005), 63, no. 38.

16 Bernhard Mendes Bürgi, Nina Zimmer, and Walter Feilchenfeldt, eds., *Vincent van Gogh, Zwischen Erden und Himmel: Die Landschaften* (Basel: Kunstmusem Basel, 2009), 160–61 and 280–81, cat. no. 64. The work was then included as authentic in Wouter van der Veen and Peter Knapp's *Vincent van Gogh à Auvers* (Paris 2009), 224–25, but with a reference to the former doubts. Hulsker had included the work in all his editions of his oeuvre catalogue, and in his copy of the last one—the 1996 edition—now knowing of Roskill's doubts and not agreeing, wrote "ok[ay]" next to the illustration of the landscape (copy in the Van Gogh Museum).

17 See Louis van Tilborgh, Teio Meedendorp, and Oda van Maanen, "*Sunset at Montmajour*: A newly discovered painting by Van Gogh," *Burlington Magazine* CLV (2013), 701, note 36. In Julius-Meier Graefe, *Entwicklungsgeschichte der modernen Kunst* […] (Stuttgart 1904), 1:120, note 1, it was written that "amateur-marchand" Fabre owned a painting called "Vue d'Auvers" (View of Auvers), which could only be the present painting. Vollard sold a painting by Van Gogh for 300 francs to Fabre on February 22, 1899 (Paris, Musée d'Orsay, Archives Vollard, MS 421 [4:3] Registre de caisse, consignant les entrées et sorties 1894–1900), and perhaps this is *View at Auvers-sur-Oise*, but we cannot prove this.

18 Moreover, F 803 (Fig. 3) was not a view of Auvers at all; see note 8.

19 Using SEM-EDX (or energy-dispersive x-ray spectrometry), analyses of a sample of the ground showed one layer containing lithopone, barium sulphate, a small amount of calcium carbonate, lead white, and a little orange pigment, presumably ochre; see Muriel Geldof et al., Van Gogh(?) Landscape near Auvers-sur-Oise (F800), 1890 (project no. 2009-023), RCE-report, 7. The ground has excessive losses on the crossing of threads and the paint shows pinholing and tiny diagonal cracks related to the twine of the threads in several places. See also for this kind of ground with particular aging characteristics due to the use lithopone Johanna Salvant et al., "Investigation of the grounds of Tasset et l'Hôte commercially primed canvas used by Van Gogh in the period 1888 to 1890," in Vellekoop et al., eds., *Van Gogh's Studio Practice* (New Haven and London: Yale University Press, 2013), 182–201, and Maranthe Lamers, *Lithopoon doorgrond: Een uitleg van de degradatie van lithopoon houdende gronderingen van Vincent van Gogh*, unpublished master's thesis, University of Amsterdam, 2014.

In the framework of the Thread Count Automation Project of the Van Gogh Museum for Van Gogh's Canvasses (see Louis van Tilborgh et al., "Weave Matching and Dating of Van Gogh's Painting: An Interdisciplinary Approach," *Burlington Magazine* 154 [2012], 112–22), automatic thread counts were made from a high-resolution digital scan of a x-radiograph of the painting. This resulted in an average horizontal thread density of 15.7 threads per centimeter (weft) and an average vertical thread density of 16.1 threads per centimeter (warp). No weave match was found with other paintings in the database, however not many paintings dating from Auvers-sur-Oise are present at the moment.

20 RCE report, 6–7. Pigments indicated with x-ray fluorescence spectrometry (XRF) and confirmed by sample analysis with optical microscopy and scanning electron microscopy with energy-dispersive x-ray spectrometry (SEM-EDX, in *italics*) or high- performance liquid chromatography (HPLC, *italic* and underlined): *lead white, lithopone,* zinc white, *emerald green, red lead,* viridian, cobalt blue, a little Prussian blue(?), a little lead chromate, a little ochre, *barium sulphate, a little calcium carbonate, some gypsum, an organic red pigment*

(eosin) on a substrate containing aluminium. See also Muriel Geldof et al., "Van Gogh's Palette in Arles, Saint-Rémy, and Auvers-sur-Oise," in Vellekoop et al., 238–55.

21 Ella Hendriks, with scientific analysis by Muriel Geldof, "Van Gogh's Working Practice: A technical study," in Ella Hendriks and Louis van Tilborgh, *Vincent van Gogh Paintings, Volume 2, Antwerp & Paris, 1885–1888* (Amsterdam and Zwolle: Waanders and Van Gogh Museum, 2011), 139–40.

22 The latter mixture was also identified in a paint tube from Tasset et l'Hôte that is thought to be used by Van Gogh; see Muriel Geldof, "Van Gogh's Geranium Lake," in Vellekoop et al., 268–90.

23 Judith Hofenk de Graaff et al., "Scientific Investigation," in Cornelia Peres et al., eds., *A Closer Look: Technical and Art-Historical Studies on Works by Van Gogh and Gauguin* (Zwolle: Waanders, 1991), 75–87, and Jean-Paul Rioux, "The discoloration of pinks and purples in Van Gogh's paintings from Auvers," in Anne Distel and Susan Alyson Stein, exh. cat., *Cézanne to Van Gogh: The Collection of Doctor Gachet* (New York: Metropolitan Museum of Art, 1999), 104–13.

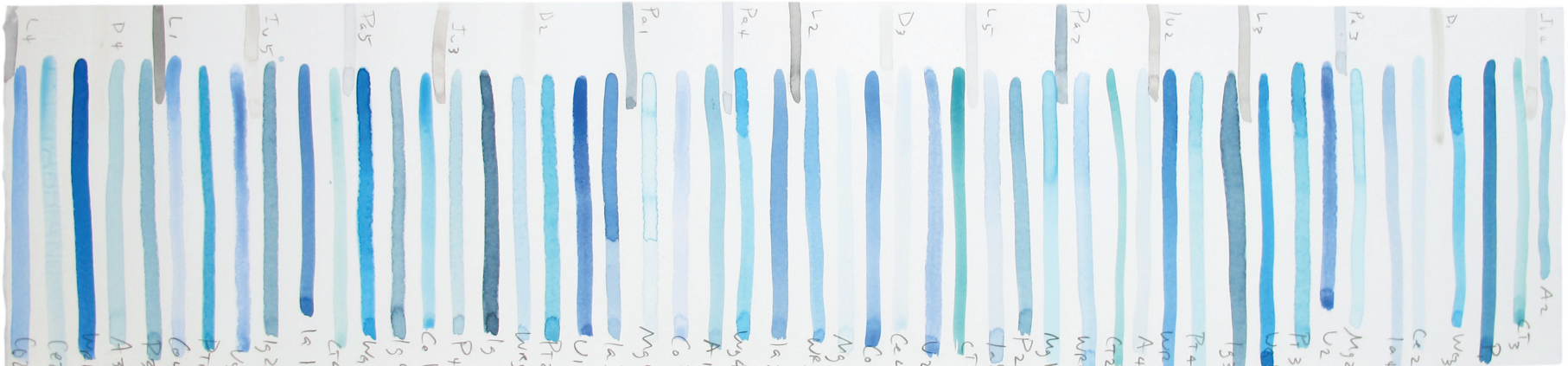
24 The presence of eosin could not be confirmed by the use of the non-invasive method XRF. Sample analyses necessary for SEM-EDX and HPLC required to detect the eosin were not performed.

25 Hedström and Nilsson, 100.

26 To quote Ronald Pickvance on the 1970 edition: "The New De la Faille," *Burlington Magazine* 115 (1973), 175.

27 See note 12.

28 *Vincent van Gogh: The Letters*, Leo Jansen, Hans Luijten, and Nienke Bakker, eds., www.vangoghletters.org, letter 695 (to Paul Gauguin).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Jt5
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Co2

Spencer Finch

Study for *3035 Shades of Blue*

Portfolio

objects are identified on page 62


OK


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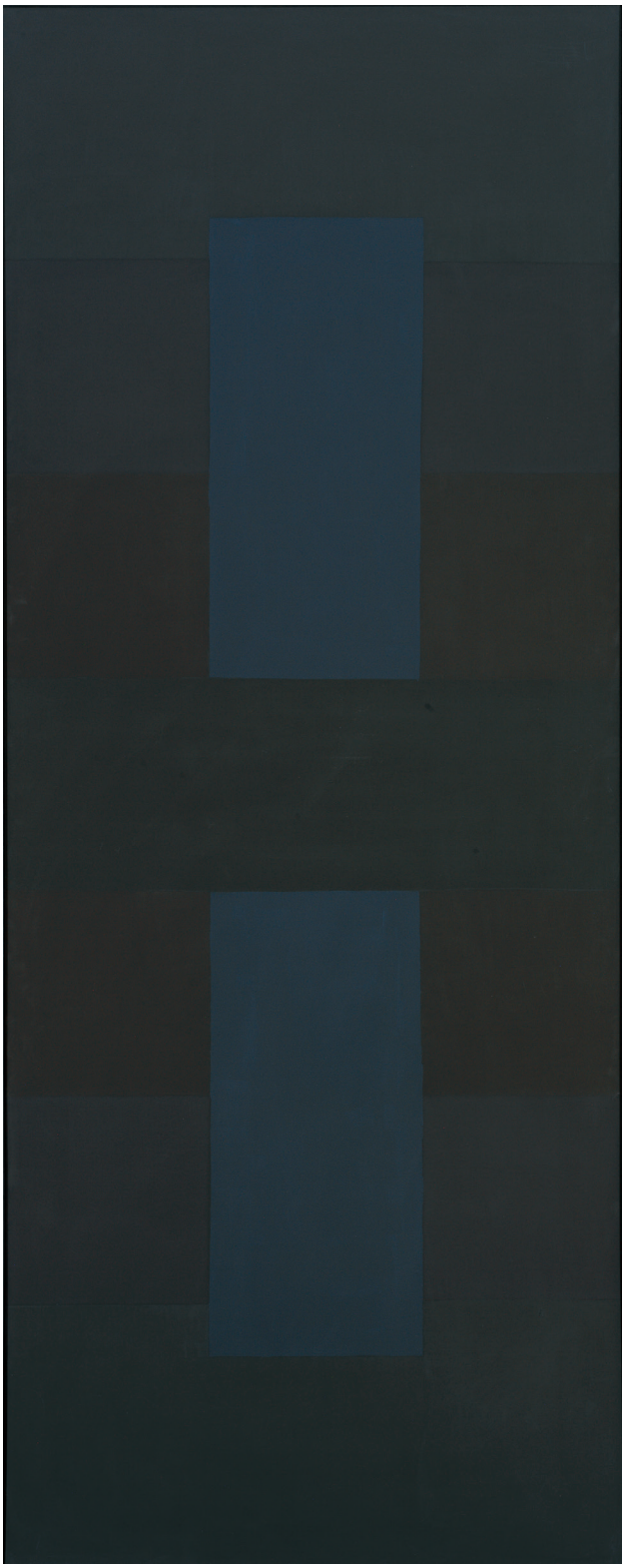

On Nancy Selvage *by* *Alice Neel*

Maggie Nelson

When Neel painted this portrait of Nancy Selvage, Neel was sixty-seven, Selvage, twenty-two. (Selvage was dating Neel's son Hartley at the time; though they soon broke up, the two women ended up staying friends until Neel's death in 1984.) If I didn't know Selvage's age, I could be convinced that here she was anywhere from ten to thirty-five. In a sense, it doesn't matter: as with all stations of life for Neel—especially female stations of life—there is no place here for nostalgia, naiveté, or any cloying mythos of "innocence." Selvage may be forty-five years Neel's junior, but she's got tired, nearly blackened eyes, and her stare indicates that she's nobody's fool. Maybe she was simply tired or overlit (I've heard there were bright fluorescent lights on the scene), and/or Neel may have chosen to make Selvage look especially world-weary. Regardless: the bags under her eyes speak of a certain bruised knowingness, one that agitates enjoyably against her well-parted and combed hair, the prim puff of her blue dress.

That dress! Neel is rightly famous as a champion of figuration in an age of abstraction, but look at the blue brushwork—it's de Kooning, it's Twombly, it's Mitchell, it's Rauschenberg. Once I heard a cranky critic say that the unfinished patches on Neel's paintings are there "just so we know it's art," but I think the opposite also holds true: the white patches mock the seriousness of the enterprise, shrugging *You get the idea—I don't really need to spell the rest out for you.* Selvage's blue dress is a gesture that includes its own undoing, its own fitful immanence, its own transparency—its own superfluity, even. It performs Neel's intimate knowledge of how the good-enough and the virtuosic often touch, are sometimes indistinguishable.

The white patches also speak of a certain impatience, of Neel's speed, of her casual yet tenacious drive to capture anyone within range. For Selvage and other Neel subjects did not sit for marathon sessions in a private studio, but rather allowed themselves to be painted as they drifted through Neel's apartment for whatever reason. In this apartment, painting was the principal—and very public—activity. In this sense it resembled Warhol's Factory across town, where Warhol was asking visitors to sit for screen tests during the same period. Indeed, the kinship between Warhol and Neel—made manifest in in her 1970 portrait of him—minces any lazy binary that would pit Warhol's interest in psychological shallowness against Neel's in psychological depth. (Warhol saw the connection too: see his diary entry for March 29, 1982, in which he observes with a measure of recognition and admiration, "[Neel] turns out these paintings so fast.")

As is the case with most of Neel's work, *Nancy Selvage* is a portrait of its subject, its maker, its moment of composition, and its times (that flat '60s hair!). The energy is palpable, even if its subject emanates a peculiar combination of fatigue, melancholy, intelligence, beauty, and alert repose. Its intermittent, painterly blue does indeed remind us that this is art—but not the kind that's a synonym for pretension. Rather, it's the kind that proves the human capacity—or at least Neel's capacity—to conjure the aliveness that crackles between self and Other, duration and finitude, solidity and vanishment.

Alice Neel
American, 1900–1984
***Nancy Selvage*, 1967**
Oil on canvas
96.8 × 61.3 cm. (38 ⅛ × 24 ⅛ in.)
Gift of Richard and Hartley Neel 1994.086

Japanese *Boro*
An Archaeology of Faded Indigo

Kate Irvin

A far cry from garments fashioned expressly for an elite clientele from costly materials and dyestuffs, an indigo-dyed cotton worker's jacket (*noragi*) from rural Japan is the subject of study here. In lieu of tales of wealth and privilege, the noragi tells of hardship and labor at the same time that it expresses profound care and respect for materials and (we can hope) love. It is an example of Japanese *boro*, literally translated as "ragged" and now used to refer to utilitarian items, often of indigo-dyed cotton, that show not only heavy wear (and resulting tear) but the sometimes desperate hand that utilized every resource within reach, patching and layering bits and pieces of used cloth together to create a regenerated, strengthened whole.[1]

FIG. 1
Japanese
Noragi (work coat), late 19th–mid-20th century
Plain-weave cotton, indigo dyed
78.7 × 94 cm. (31 × 37 in.)
Elizabeth T. and Dorothy N. Casey Fund 2012.21.1

This particular noragi features an arrhythmic patchwork in various shades of formerly deep indigo blues that allude to a long and layered history of use. Unlike many museum objects, this one comes to us without specific names and provenance. We can only deduce a line of ownership underscored by economic want, evident in the many repairs meticulously applied to extend the functional life of a garment that cloaked its wearer through years of toil. At close inspection, the amorphous lakes of differing blue depths at the shoulders, hem, front, and back reveal the eroding effects of a laborer's daily exertions—for example, carrying a heavy load slung over the shoulder—at the same time that they show the revitalizing effect of hand-sewn patch reinforcements. They also underscore the value of even the smallest scraps which, when pieced together, create a newly formed armor. The larger expanse of fabric that comprises the main body of the garment shows at the center back a concentrated blue that possibly survived its previous life nestled within the recesses of a seam, protected from sunlight's fading rays. The two main panels that make up the front and back of the piece are relatively intact, though worn down in color to shallow pools of their former deep blue. These and the other pieces that comprise the noragi would have been acquired as secondhand scraps, probably some of which were picked apart from older garments. Vertical running stitches down the front and back unite and strengthen the new whole, while adding the personal touch of the hand of the maker, likely someone who was within the household of the person who ultimately wore the finished garment.

FIGS. 2 and 3
Japanese
Noragi (work coat), late 19th–mid-20th century
Plain-weave cotton, indigo dyed
78.7 × 94 cm. (31 × 37 in.)
Elizabeth T. and Dorothy N. Casey Fund 2012.21.1

It is thought that the indigo plant came to Japan via China in the hands of Korean artisans around the fifth century, contemporaneous with Buddhism.[2] Likewise, cotton seeds had by the eighth century arrived on Japan's shores from

3

India, by way of China and Korea, but full-scale cultivation did not develop until the fifteenth century. Even then, cotton could grow only in the southern regions and on the west coast, making it a luxury product affordable only to a select few. Farmers and fishermen living in the mountains and coast of eastern Japan were immediately seduced by the warmth and comfort provided by cotton, but due to the cloth's cost and rarity in the region, they had little access to it, and continued to make fabrics from native bast fibers such as wisteria and hemp. By the eighteenth and nineteenth centuries, merchant ships plied Japan's eastern shores with used cotton rags that were readily purchased by those living in remote rural and fishing villages of the archipelago. The women of a household would transform the rags into practical garments to be worn by men and women alike by piecing fragments together and adding layers of strengthening stitches, as here, or by tearing the used cotton into strips that would be re-woven with hemp into a new cloth.[3]

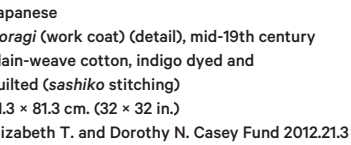

FIG. 4
Japanese
Noragi (work coat) (detail), mid-19th century
Plain-weave cotton, indigo dyed and
quilted (*sashiko* stitching)
81.3 × 81.3 cm. (32 × 32 in.)
Elizabeth T. and Dorothy N. Casey Fund 2012.21.3

As is characteristic of many forms of workwear around the globe—from European sailor uniforms to the original Levi Strauss denim clothing made for California goldminers—boro garments were largely indigo-dyed. The dye was easily applied to cotton, readily available, and therefore plentiful enough to enable overdyeing to refresh the color if deemed necessary. Indigo was also considered by rural communities across Asia to have medicinal properties that, in rubbing off on the wearer's skin, could offer protection from snake bites, among other potential threats in the field.[4] Given indigo's cultural importance and the intricacies of its preparation and dyeing processes, growers and dyers are to this day classified in Japan as living national treasures. In the Japanese spoken language, the word *ai* means both "indigo" and "love."[5]

The use of natural indigo today has been largely supplanted by synthetic indigo dyes, which were first developed in the nineteenth century. Since ancient times, however, dyers from Japan and India to Europe and North America have considered natural indigo to be alive, taking great care in its elaborate preparation. Mixing and coddling the vat for as long as six months, they eventually cajole from it a magical color that converts from a pale yellow-green to blue as soon as it is pulled from the vat and exposed to oxygen. This is the first cry that develops into the deepest breaths of blue with successive dips into the dye bath, ensuring that the dyed cloth retains its hue no matter how old or faded it becomes.[6] Anthropologist Michael Taussig has observed of this process: "Color here will not stand. Indeed, it is not so much color that is changing here in the indigo vat, but change itself that is on view."[7] Though long removed from the vat, with some of the deepest indigo blues rubbed away, this noragi comes to life even apart from the context of the human body. The blue hues flow into one another as many rivers coming together at the end of a long and arduous journey.

Boro clothing is born out of necessity but also expresses a deep-seated Japanese cultural tradition, *mottainai*, which stresses the value of everything on earth and the need to use our creations fully. Originally a Buddhist term, mottainai translates as the admonition "do not waste"

and as the act of being thankful. This concept of the world has deeper roots in ancient Shinto religious beliefs that consider all objects to have souls, a view that extends to the recognition that everything in our physical universe is interconnected.[8] Allowing ourselves to feel, even for a moment, such a relationship to the world embodied in the noragi's sea of blue patchwork might prove to be a transformative experience, an example of Michael Taussig's "poymorphous magical substance": "It affects all the senses, not just sight. It moves. It has depth and motion just as a stream has depth and motion, and it connects such that it changes whatever it comes into contact with. Or is it the other way around? That in changing, it connects?"[9]

This garment offers much to contemplate and appreciate. It invites us to become archaeologists of sorts, finding meaning and beauty in not only the ravages of time but in the care and attention that guided the piece into the present and into our vision. In the noragi's new life as a museum collection object, its original functional purpose as workwear has come to a close. It now offers us a lesson in inherent beauty nurtured by maintenance and care. In his memoir *Passions and Impressions,* the Chilean poet Pablo Neruda wrote:

> It is worth one's while, at certain hours of the day or night, to scrutinize useful objects in repose: wheels that have rolled across long, dusty distances with their enormous loads of crops or ore, charcoal sacks, barrels, baskets, the hafts and handles of carpenters' tools. The contact these objects have had with man and earth may serve as a valuable lesson to a tortured lyric poet. Worn surfaces, the wear inflicted by human hands, the sometimes tragic, always pathetic, emanations from these objects give reality a magnetism that should not be scorned.[10]

The noragi, in its current state, well serves the vision called forth by Neruda. Now among the "useful objects in repose," it sighs under the weight of intense personal use as well as a layered cultural history specific both to its origins in rural Japan and to the crisscrossing paths that brought the materials to its makers and wearers. Its magnetism remains. It resonates with a haunting beauty.

1 See Shin-Ichiro Yoshida and Dai Williams, *Riches from Rags: Saki-ori and Other Recycling Traditions in Japanese Rural Clothing* (San Francisco: San Francisco Craft and Folk Art Museum, 1994).
2 Jenny Balfour-Paul, *Indigo* (Chicago: Fitzroy Dearborn Publishers, 2000), 26.
3 Diane Dursten, *Mottainai: The Fabric of Life, Lessons in Frugality from Traditional Japan* (Portland: Gallery Kei & Sri at Portland Japanese Garden, 2011), 4, 35.
4 Balfour-Paul, *Indigo*, 194–95.
5 Ibid. 9, 127–28.
6 Ibid., 117.
7 Michael Taussig, *What Color Is the Sacred?* (Chicago and London: University of Chicago Press, 2009), 149.
8 Dursten, *Mottainai*, 2, 58.
9 Taussig, *What Color Is the Sacred?*, 40.
10 Pablo Neruda, "Some Thoughts on Impure Poetry," *Passions and Impressions* (New York: Farrar, Straus, Giroux, 1983), 128. Thanks to Peter Stallybrass, "Worn Worlds: Clothes, Mourning, and the Life of Things," in *Cultural Memory and the Construction of Identity* (Detroit: Wayne State University Press, 1999) for this reference.

FIG. 5
Japanese
***Noragi* (work coat), late 19th–mid-20th century**
Plain-weave cotton, indigo dyed
78.7 × 94 cm. (31 × 37 in.)
Elizabeth T. and Dorothy N. Casey Fund 2012.21.1


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How To

A global journey can be launched through an exploration of ceramics with blue decoration on a shining white ground. The mineral cobalt is the colorant most often used to create these hues, from soft grayish blue to a dazzling sapphire. But while the palette is simple, the wares themselves reveal complex artistic, social, economic, and cultural connections, vividly illustrating the intriguing history and ongoing legacy of blue and white.

For centuries, Chinese porcelain played a significant role in international economic and cultural trade. This elegant Chinese double-necked porcelain vessel (1) was most likely made for export to Islamic courts using cobalt mined in Persia. Cobalt applied to a white porcelain body before the ware was glazed was thus known as underglaze blue. Inspired by Chinese porcelains, Dutch potters produced white tin-glazed earthenware decorated with cobalt blue Asian patterns (2).

The Chinese closely guarded their formulas and processes, but Augustus the Strong, king of Poland, was determined to learn how to make porcelain wares. He retained alchemist Johann Friedrich Böttger, who in 1709 uncovered the process; under Augustus's patronage, Meissen, the first European


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Objects are identified on page 62

Blue and White Ceramics by Elizabeth A. Williams

porcelain manufactory, was established in 1710. Asian motifs created using underglaze blue decoration became popular (3, 4).

Innovations continued across Europe. Delftware, a tin-glazed earthenware for which Delft, Holland, was a major center of production, was introduced to England from the Netherlands in the sixteenth century. By the 1740s, English manufactories were experimenting with clay bodies, ultimately producing bone china from the addition of bone ash to a porcelain body (5). English transferware was developed later in the century as a less costly alternative to hand-painted wares. In this technique, colored designs were transferred from engraved copper plates to thin sheets of paper applied to the clay body (6).

Some manufacturers developed new ways to apply cobalt to their ceramics, creating a signature style. About 1765 to 1767, the Worcester Porcelain Manufactory introduced an underglaze-blue scale ground with white reserved panels filled with meticulously rendered exotic birds, flowers, and insects (7). For the scale pattern, a light wash of cobalt blue was applied to the vessel, then the scales were painstakingly added by hand in a more concentrated cobalt blue (8).


Lastrea filix-mas

How To

Anna Atkins's Cyanotypes by Anna Strickland

Anna Atkins's ca. 1854 photogram *Lastroea Foenisecii* was produced using one of the earliest photographic processes, cyanotype. To make a cyanotype from scratch, a mixture of equal parts liquid ferric ammonium citrate and potassium ferricyanide is evenly brushed or sponged onto paper, then left to dry in a darkened room. Dry coated papers are kept in the dark until exposure to ultraviolet light records an image. Cyanotype photograms and photographs share a characteristic blue color.

Invented in the early 1840s by noted astronomer Sir John Herschel (1792–1871), cyanotype is, due to the presence of iron salts, one of the most permanent photographic processes. The technique, however, was soon eclipsed by other processes that proved more sensitive to light, and it did not see immediate popular use. Atkins's adoption of the cyanotype in 1843 to produce the images for what would become her three-volume publication *Photographs of British Algae: Cyanotype Impressions* (completed 1853) is the best example of its use during the early photographic period.

Anna Atkins
English, 1799–1871
Lastroea Foenisecii, ca. 1854
Cyanotype
33.3 × 22.9 cm. (13 ⅛ × 9 in.)
Museum purchase 1986.155

Anna Atkins's father, Sir John George Children, was a well-known scientist, and gave her a scientific education usually afforded only to males in the Victorian era. Herschel was a close family friend, so learning the cyanotype process was a natural continuation of Atkins's education. Her inventory of algae benefitted from cyanotype's ease of processing, and the Prussian blue color of the finished print was suggestive of algae's natural habitat—water. This fern photogram was most likely part of a different study published by Atkins in about 1854, *Cyanotypes of British and Foreign Flowering Plants and Ferns*.

Because of the presence of pin marks in the corners of her prints, Atkins is believed to have prepared her cyanotype papers on a board. She created each of her photogenic drawings by putting a pressed, dried, and somewhat transparent specimen directly on a coated paper, along with a small semi-transparent paper specimen label. She then weighed the arrangement down with glass or put it in a contact frame and exposed it to sunlight. The length of exposure would vary according to the season, the time of the day, and the angle of the sun. After exposure, the print was washed in cold running water, completing the formation of the blue color in the exposed areas and rinsing away iron salt from the unexposed areas.

Jessica Helfand
American b. 1960
The Fugitive Project, 2014
Cyanotype
Sheet: 28 × 25.5 cm. (11 × 10 ⅛ in.)
Commissioned by the RISD Museum, based on *Self-Portrait*, Edward Steichen, 1917 (83.168.1)

The Fugitive Project

Time stands still in a photograph, but to look at series of photographs over time, there is nothing but implied movement and growth, a shift in both the temporal and the spatial. Blue, in this context, gestures at once to the nineteenth-century cyanotype and the twenty-first-century color that has become synonymous with social media in general (and Facebook, in particular). Just like so many Facebook profile pages, the color itself will eventually fade to nothing. At its core, blue is fugitive. And so, eventually, is memory.

Portfolio

(1)
Joseph Mallord William Turner
English, 1775–1851
Rainbow: A View on the Rhine from Dunkholder Vineyard, of Ostersprey and Feltzen below Bosnart, ca. 1819
Watercolor applied with brush with scraped highlights on paper
18.7 × 29.2 cm. (7 3/8 × 11 1/2 in.)
Anonymous gift 71.153.2

(2)
Fahri of Bursa
Turkish, active 17th century
Cut-Paper Leaf from a Poetry Album, late 16th–early 17th century
Ink, watercolor, gold, and cut paper on album page
17.1 × 10.5 cm. (6 11/16 × 4 1/8 in.)
Anonymous gift 17.490

(3)
Sue McNally
American, b. 1967
Lips, 2010
From the series *Self Portrait as . . .*
Ink on paper
28.3 × 38 cm. (11 1/8 × 14 15/16 in.)
Museum purchase in honor of Judith Tannenbaum, Gift of Dr. Joseph A. Chazan 2013.9.8
© Sue McNally

(4)
Roman
Patella Cup, 1st century BCE–1st century CE
Glass
Height: 4.8 cm. (1 7/8 in.)
Gift of Mrs. Gustav Radeke 11.768

(5)
Oskar Kokoschka
Austrian, 1886–1980
Sleeping Woman (Schlafende Frau) from *The Dreaming Boys* (Die träumenden knaben), 1908
Color photolithograph on paper
Image: 23.8 × 21.9 cm. (9 3/8 × 8 5/8 in.)
Gift of Mrs. Gustav Radeke 24.486.1
© 2015 Fondation Oskar Kokoschka / Artists Rights Society (ARS), New York / ProLitteris, Zürich

(6)
Charles James, designer
American, 1906–1978
Evening Dress, 1955
Silk velvet
Center back length: 139.7 cm. (55 in.)
Gift of Mrs. William Randolph Hearst, Jr. 57.192

(7)
Keisai Eisen
Japanese, 1790–1848
Peonies, 1830s
Color woodblock print on paper
Block: 22.9 × 36.8 cm. (9 × 14 1/2 in.)
Gift of Mrs. John D. Rockefeller, Jr. 34.509

(8)
Damien Hirst
English, b. 1965
Utopia, 2008
Butterflies and household gloss paint on paper
Sheet: 136 × 134 cm. (53 9/16 × 52 3/4 in.)
Richard Brown Baker Fund for Contemporary British Art 2009.12
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(9)
Angela Bulloch
British, b. Canada, 1966
Copper 2, 2011
Two copper pixel boxes with DMX control unit
Each box 50.5 × 50.5 × 50.5 cm
(19 7/8 × 19 7/8 × 19 7/8 inches)
Richard Brown Baker Fund for Contemporary British Art 2011.38
© Courtesy of the artist and Simon Lee Gallery

(10)
Ad Reinhardt
American, 1913–1967
No. 18, 1956
Oil on canvas
203.2 × 81.3 cm. (80 × 32 in.)
Gift of Richard Brown Baker 1996.11.43
© 2014 Estate of Ad Reinhardt / Artists Rights Society (ARS), New York

How To (from pages 58/59)

(1)
Chinese
Double-Necked Vessel, 17th century
Porcelain with underglaze blue, glaze, and silver
Height: 22.2 cm. (8 3/4 in.)
Bequest of Susan Martin Allien 35.665

(2)
Dutch
Plate, 1650–1675
Earthenware with tin glaze and enamel
Diameter: 34.3 cm. (13 1/2 in.)
Gift of Theodora Lyman 19.312

(3)
German
Plate, early 19th century
Porcelain with underglaze blue and enamel
Diameter: 25.2 cm. (9 15/16 in.)
Gift of Mrs. Arnold B. Chace, Jr. 44.746

(4)
Meissen Porcelain Manufactory
German, 1710–present
Teapot, 1774–1814
Porcelain with underglaze blue, glaze, and silver
Height: 11.4 cm. (4 1/2 in.)
Gift of Mrs. Arnold B. Chace, Jr. 44.750

(5)
Worcester Porcelain Company
English, 1751–present
Coffeepot, ca. 1770
Porcelain with underglaze blue, glaze, overglaze enamel, and gilding
22.2 × 17.8 cm. (8 3/4 × 7 in.)
Gift of Mr. and Mrs. Sigmund J. Katz 57.198.2

(6)
Enoch Wood and Sons, manufacturer
English, 1818–1846
Teapot, ca. 1840
Earthenware with transfer-print decoration and glaze
Height: 16.5 cm. (6 1/2 in.) (overall)
Gift of the Estate of Mrs. Gustav Radeke 31.533

(7)
Worcester Porcelain Company
English, 1751–present
Tea Service, ca. 1770
Porcelain with underglaze blue, glaze, overglaze enamel, and gilding
Height, teapot: 15.9 cm. (6 5/16 in.)
Gift of Mr. and Mrs. Sigmund J. Katz 57.198

(8)
Worcester Porcelain Company
English, 1751–present
Coffeepot (detail), ca. 1770
Porcelain with underglaze blue, glaze, overglaze enamel, and gilding
22.2 × 17.8 cm. (8 3/4 × 7 in.)
Gift of Mr. and Mrs. Sigmund J. Katz 57.198.2

RISD MUSEUM

Manual

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